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RAY LEWIS

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THE LITTLE PAPER WITH THE BIG IDEAS

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February 15th, 1936

IN THE MIDST OF LIFE



OFTEN have we heard it quoted, that in the midst of life we are in Death.

The general interpretation of Death concerns itself with that final cessation of life, in

which we pass, from the view of mortal eyes, but how many of us realize, that we die many times during the period in which we live.

Born as suckling babes, the baby dies to enter childhood, the child dies to enter boyhood, or girlhood, the girl dies to enter womanhood, this period of life passes away, we enter middle-age, then old age; and in these changes of state, many of the ideas, and ideals which have come to us, in these various ages of our life, these, also, die, for they cease to be a part of us, we are no longer moved to act, in accordance with these ideas, or ideals.

Some of us carry the dreams of our childhood, with us, to old age, battered dreams, broken dreams, dead dreams, perhaps, which we resurrect, for it is this Resurrection which makes Life Possible and worth living.

Dead indeed, in the midst of life, are those who have buried their dreams, their Ideals beyond a Resurrection.

Our Industry is no different to other Enterprises in the world of activities today, save that we, who represent the professions of it, may be a little more emotional, than those who are only engaged in commercial enterprise. But this commercial activity, again, as this refers to enterprises of large concern, to our Showmen, this, also, may be largely influenced by emotional reactions, where men and women swing along, by the very momentum of their activities, the Machine, Physical and Mental going at Full Speed.

One little loose Screw, interfering with the Machinery, and suddenly the Machine realizes, that it has not been operating under the power, which it has been generating, it has been carried along, under Pressure, or by utilizing its Reserved Energy.

Most of our Showmen, who have grown up

in this Industry, have worked like Hell. Not any of them, have started life with a Silver Spoon in their mouth. It has been fight, fight, fight to get there, somewhere, and having got there, to stay there.

It is a business which knows no hours, no regular schedules, men and women work hard, very hard in it, and play just as hard. It is the "hardness of such work and play" which is a killing game.

In Finance, Industry, the work and play is just as hard. No one plays around with money, but the sons of rich men, or the daughters, who received the Silver Spoon without working.

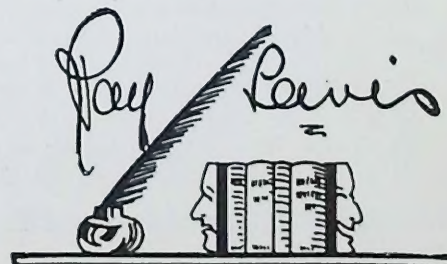
The fact that they play hard without work, is just as bad, as that other pace which kills.

From the very beginning of the Power of Gold, humans have fought, lied, committed every crime, forbidden by the Ten Commandments, and a few more, to get Gold, which no man takes into his grave with him.

The biggest joke, which Life has played upon Man, is getting him into the Race for Gold. Happy is that man, or woman, who realizes that there is no Tomorrow, that Life is Today, and, that it is the Happiness of Today, which is the only Cash of which you are certain.

The Digest is grieved at the news of the death, of two splendid showmen, Mr. Sydney S. Cohen and Mr. Samuel L. Rothapfel (Roxy). We cannot replace either of these men. Jeremy Taylor, in his, "Contemplation On The State of Man", has said, "The doors of death are ever open", but long, long ago, Euripides, playwright, satirist, said, "Who knows that 'tis not life which we call death, and death our life on earth?"

Peace to these showmen, who have gone a little time before us, and peace to those players, for whose departure, our spirits have put on the Garb of Mourning, the lovely Thelma Todd, and the dashing John Gilbert.



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RAY LEWIS

PRESENTS

I WATCHED Rene Clair directing, "The Ghost Goes West", at the studios of the London Films, at Hounslow. There was Robert Donat, towering in his kilts, as mortal, and as the ghost of one of his ancestors.

The scene, was that one, in which the rich American, who has purchased a French Castle, sets out to ridicule the story of, The Ghost of Glourie, whereupon, the ghost, almost frightens him speechless, by appearing before him, and forcing him to acknowledge the superiority of the Glourie Clan and the existence of the Ghost.

It is a romantic comedy, with a Spook complex, if that conveys anything to you. The action is merry, the interest is sustained, the thrills are there, a combination which keeps you laughing, and as a result, very well-entertained.

It is making a hit in London, because Londoners have made up their mind, that it is a satire on America, and that Rene Clair has pulled Uncle Sam's leg. The Americans like it, for they are fond of Scotch, either in person, or in bottle, also they are fond of the English sense of humour, especially, when it is directed toward farce; and above all, if it is a joke on them. Americans love a joke even at their own expense and would not, in the slightest degree, interfere with such fun. Therefore, the Rivoli Theatre, New York, at which this latest Korda whirlwind success played, registered for Korda a verdict which acclaims "The Ghost Goes West" not only the most successful British Picture ever shown on Broadway, but also captures for itself, the reputation of being one of the most successful pictures ever shown at the Rivoli Theatre, New York, and if you recall the list, it has been a formidable one.

MR. JOHN MYERS, who is publicity chief, for Mr. Korda's London Films company, and, who can always be depended upon, in true American fashion, "to deliver the goods", I hope he will not mind the American touch to this compliment, tells me, that the New York News gave, "The Ghost Goes West", four stars, and that all the leading dailies, including the "Film Daily", gave "The Ghost Goes West", "glowing reviews".

In London, every critic, who expresses his mark for degree of merit, with an asterisk, has given this picture four stars.

At the Leicester-Square Theatre, London, West-End, "The Ghost Goes West" at this writing, is in its fifth capacity week. For its fourth week-end, it broke all the records for receipts taken in at this theatre, and has been a record-

breaker for the Leicester for its first four weeks. Business is still going strong, the length of the run cannot as yet be determined.

At its opening at the Rivoli, New York, it did splendid business, Friday night; on Saturday, business was so big that extra shows were put on, and the theatre did not close until 4 a.m. Sunday morning, the finish of the last show. Sunday capacity business again prevailed, with long queues waiting for each performance, to get in.

Rene Clair was in New York for the opening, when I spoke to him at the London Film studio, he told me he would visit America, he might go on to Hollywood, but for a visit only.

RENE CLAIR was, for many years, the leading French director, in fact, Rene Clair's French pictures are the only pictures, with which I am familiar, owing to their success in France, and out of that country. His "Sou de Paree (Roofs of Paris)" and "The Millionaire" are perhaps the two best known.

In France, Rene Clair found himself restricted, he said, about ten to fifteen thousand pounds being the average expenditure per picture. In England, production costs are mounting to £80,000 per picture.

When he came to England, about six months ago, Rene Clair, spoke no English, he has since learned to speak it very well. He is 37 years old, but looks younger, his eyes are black and full of that restless fire, one associates with those personalities who are always aflame to be doing. Rene Clair likes to be daring, to work with music for what he wishes to attain, and to use the camera's aid to catch the ideas, he wishes to get over. He likes freedom in which to express himself, that is why he signed with Korda, he explained, "Korda gives you freedom, I must have freedom. When I was with Pathe, this company gave me freedom, also. I went to Korda, because I knew he, too, liked being free, that he, too, must have freedom, and I knew he was one of the few men, with whom I could be free. I had many offers, but no, I could not take them, I could not be free. I work everything out in my mind, not always do I write it down, it is here", said Rene Clair, touching his head, his heart. "I will do two pictures a year, I must work out everything, the story, everything, it takes time, and I must also work with the idea that the picture shall be commercially successful".

(Continued on page 5)

Memorial Number for His Late Majesty King George V. to be Published Soon

Ray Presents

(Continued from page 4)

I THOUGHT of what he said about film. I appreciated the fact that Korda has given Clair an unlimited amount of it. Rene Clair, knew how, "The Ghost of Frankenstein" was to be finished until the scene was made. He had it in his head, and in his heart; and so he can read behind the eyes, or what is in a picture, no one knew what would become of the film which even took a trip to America.

But Korda knew Rene Clair would play for Margaret Sullavan's right idea, that the ghost would fade away triumph, "Next Time We Love", so Rene Clair retained his secret. The film is now engaged by Universal to play in this same service for her next, "A Small World" by Louis B. Mayer. He produced his first picture in 1923. It was a fantastic comedy, "The Trick Photographer", which is now being adapted for the screen. He will go into production during the summer. In all, Clair has produced twelve pictures, seven silent and five talking Pictures.

I asked him if he would remain in Hollywood, he shook his head, "No, only to live", and yet, over a million people say, "Hollywood, this is the life", there is a United Artists release the Korda Films "The World, but in Canada, in which latter Regal Films has the distribution of the film.



Elstree Studio Fire Complete Covered by Insurance

(Reprinted from Toronto Mail and Empire)

Elstree, Hertfordshire, Feb. 9.—(CP)—Havard popular young artists. She British film studios here were almost completely destroyed early today in a three-hour fire that caused damage estimated at £450,000 (\$2,250,000).

The blaze, which started in the studio of the British and Dominion Film Corporation, Ltd., and spread to nearby studios of the British International Picture Company, was reported by a watchman. Actors and workers had left the buildings. No casualties were reported.

The British and Dominion studio estimated at £300,000 and the British International company at £150,000. Three stages, three reception rooms, 40 dressing rooms and 24 offices were destroyed. The Dominion studio, and two studios and 36 dressing rooms were burned at the British International.

The British and Dominion studio, covering 10 acres, was almost completely gutted, while the British International buildings were seriously destroyed.

Herbert Wilcox, director of one of the films described the fire as the most disastrous in the history of the British film industry. He announced 2,000 people would be temporarily out of work.

Show Business

ville Baker

Engaged by Universal

ville Baker, who wrote the play for Margaret Sullavan's triumph, "Next Time We Love", is now engaged by Universal to play in this same service for her next, "A Small World" by Louis B. Mayer. He produced his first picture in 1923. It was a fantastic comedy, "The Trick Photographer", which is now being adapted for the screen. He will go into production during the summer. In all, Clair has produced twelve pictures, seven silent and five talking Pictures.

Note from London

G. Wells's production of "Things to Come" for Alexander Korda is in the final stage of completion. William Iron Menzies has finished the last of the film and is now busy with a corps of editors preparing the production for United Artists release. "Things to Come" is the most costly film to be undertaken anywhere outside of Hollywood.

Arthur Signed by RKO Play in "One to Two"

Arthur has been signed by Radio Pictures to play opposite William Powell in the new mystery play, "One To Two", soon to go into production under the direction of John Roberts.

Arthur has for several years been one of the screen's most attractive young artists. She recently seen opposite Herbert Powell in "If You Could Only Talk".



Hitchcock Thriller

"Secret Code" Finished

After 13 weeks of intensive production, Alfred Hitchcock has this week terminated the screen version of Somerset Maugham's spy-novel "Ashenden", which in film form becomes Gaumont-British's "Secret Agent".

The cast includes John Gielgud, Madeleine Carroll, Robert Young, Peter Lorre, Percy Marmont and Lilli Palmer.

Robert Montgomery to be Starred in "Suicide Club"

Robert Montgomery will be starred by Metro-Goldwyn-Mayer in its forthcoming production of Robert Louis Stevenson's "Suicide Club".

Rosalind Russell, who played opposite William Powell in "Rendezvous", will have the chief feminine role, and others selected so far for the cast include Frank Morgan and Reginald Owen.

Louis D. Lighton is the producer.

Universal Purchases

"Adam's Evening"

Universal has purchased the magazine story, "Adam's Evening", by Katherine Kavanaugh. The story will be used as a starring vehicle for Edward Everett Horton and will be put in work shortly after he completes "No Place Like Home" by Frank Dazey and Christine Johnston.

Toronto Theatres

V'S—Manager Jules Bernstein — Myrna Loy and Spencer Tracy in "The Sign of the Cross", a Metro-Goldwyn-Mayer feature.

L.I.—Manager D. Krendal — "The Bride Comes Home", starring Lucretia Borgia; also "Collegiate", with Jack Oakie, Joe Penner and Langford — both Paramount productions.

P.W.N.—Manager Tom Daley — "Rose of the Rancho", with Gladys Swarthout and John Boles, a Paramount picture.

R.I.A.L.—Manager Jack Arthur — James Cagney and Pat O'Brien in "The Sign of the Cross", a First National picture.

C.S.—Manager Jerry Shea — "The Lone Wolf Returns", with Melvyn Douglas and Gail Patrick, released by Columbia.

Read Ray Lewis' Personal: Past Seven Months in England—Returns to Sandinista this Month

RAY



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ipling Classics ing Prepared for Production

Rudyard Kipling's best-known stories will screen in the near future. "Soldiers Three" and "Boy" are being filmed by British studios. is making "Captain Courageous" and "Kim" Light That Failed" is being prepared for

is have an especial interest in two of these "Captain Courageous" deals with Gloucester and the Newfoundland Banks around Nova exterior scenes were taken off the Canadian : Metro-Goldwyn-Mayer had a production ceester for several months.

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did spleMcLaglen whose acting in "The Informer" day, busithe best screen performance of the past years put on, assigned by Gaumont-British to appear as Sunday in "Soldiers Three".

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Unreasonable Strictures

reprinted from "Calgary Albertan"

RENE By SPOTLIGHT
Fre at the lengths to which several nations have pict5 in their demands upon several producers of am the movie industry of the United States had and out of tl recently and have practically arranged to Paris)" and res against the unreasonable strictures being known. a their industry.

In Francas the Turkish stand against Metro-Goldwyn-said, about oposal to make the picture, "Musa Dag". average exped of the Italians when Warner Brothers costs are mcintention of making "Stilletto". French dic-

Wheurther when Paramount was gathering material ago, Re. of Glory", when the government announced learned :amount films would be banished from France old, but was made. But all took alarm when the of thatovernment took up with the United States persona: the matter of Marlene Dietrich's film "The Rene Q Woman", demanding the complete with-music f the picture from exhibition in any part of the cam It had to be shelved without hesitation and get oveompensation. This was agreed to.

press have pictures entered international politics. he exphevil Is a Woman" has twice been exhibited in have fr least, and I question whether anyone who saw compane could mention offhand what portion of the Korda, cause an international incident. The fact that that he,h government went direct to the U.S. govern-was on its demand has alarmed and aroused the ire free. rducers.

take th thing one Hollywood producers are now ready to stand down, s a unit and fight the next flagrant issue with head, he boycott of the nation involved. As Holly-I mush dominate every market but that of Soviet thing, bme government officials will have some ex-the ide, do to their citizens in such a case. success r one and one for all.

Memorial Number for His Late Majesty King George V. Feature, Breaking All Records Every Performance



Show Business



Plans Progressing for "Unguarded Hour"

Plans for production of "The Unguarded Hour", London stage hit by Bernard Merivale, are progressing at the Metro-Goldwyn-Mayer studios.

Loretta Young will have the chief feminine role, Sam Wood will direct and Lawrence Weingarten is the producer.

Horace Jackson and Howard Emmett Rogers are now at work on the screen treatment.

Ginger Rogers Leaves New York for Hollywood

Ginger Rogers, left New York for Hollywood after a brief and busy holiday in the east.

Immediately on her return to the RKO Radio Studios she and Fred Astaire will begin intensive dance rehearsals for their next starring picture, "I Won't Dance", with musical score by Jerome Kern. It is to be directed by George Stevens. To her great regret, Miss Rogers was unable to remain in New York for the world premiere of the new Astaire-Rogers film, "Follow the Fleet", at the Radio City Music Hall.

Melville Baker Engaged by Universal

Melville Baker, who wrote the screenplay for Margaret Sullavan's latest triumph, "Next Time We Love", has been engaged by Universal to perform this same service for her next, "It's A Small World" by Louis B. Foster, which is now being adapted by the author at Universal City. This Picture will go into production during April.

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UPTOWN—Manager Tom Daley — "Rose of the Rancho", with Gladys Swarthout and John Boles, a Paramount picture.

IMPERIAL—Manager Jack Arthur — James Cagney and Pat O'Brien in "Ceiling Zero", a First National picture.

SHEA'S—Manager Jerry Shea — "The Lone Wolf Returns", with Melvyn Douglas and Gail Patrick, released by Columbia.

Ray Lewis Who Has Spent the Past Seven Months in England—Returns to Canada this Month

When a Hard-to-Please Critic
Like "Roly" Young of Toronto
Mail and Empire Raves Like
This Over a Picture Believe
Me It Must Be Good!

Toronto Mail and Empire, February 10

A LAUGH PARADE

Can you imagine an English studio turning out a funnier comedy than the Marx Brothers? I couldn't even picture such a thing before I saw the new Jessie Matthews film-musical comedy "First a Girl". It's the nearest thing to and best of its kind since "Sunshine Susie" . . . The Marx Brothers hand me huge laughs, but at the same time their comedy is cheap . . . "First a Girl", on the other hand, is much higher up in the comic scale . . . "First a Girl" rings the bell in another phase as well. It is better than anything Hollywood has given us in the line of music and spectacular staging . . . The bird cage sequence was transferred intact to the London Palladium for the late King George's last command variety performance . . . A reviewer for an American trade publication states that "if America sees enough of Jessie Matthews she is bound to become a box office smash in no time; she can sing, she can dance, she's an actress and she has looks." That's praise, indeed.

When the Lists of the Season's
10 Best Pictures and 10 Best
Box Office Attractions Are Made
Up "First a Girl" Will Have
Top Position!

Released in Canada by REGAL FILMS LIMITED